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figures, lines to secure which so much thought and study had been given and which are necessary for expression and character. The color of the stone should not stand out as a great mass against the old marble, as the sculpture is only a part of the building. To give the group relation to the building, they have avoided a clear white marble, carefully selecting one of even tone. The texture of the stone is coarse as it must be seen well from a distance. To secure emphasis of certain points, which he considered important, Mr. Bartlett has gone over the figures with the chisel after they have come from the marble-cutter.

It has been my good fortune to have seen the work as it progressed from the preliminary sketches, modified and final models. I have watched the cutting in marble and the placing of the figures in the pediment, and I feel confident it will be an object-lesson of great value directly before the eyes of our

legislators, inducing them to set a higher standard for the Government work in the future.

The sculpture is now in place on the pediment, and fully confirms the anticipations (and these anticipations were high) of its fitness and artistic merit.

It was unveiled August the seventh. The Speaker of the House, Champ Clark, accepted the sculpture for the people. James L. Slayden, chairman of the House Committee on Library, made an interesting speech on the value of the Fine Arts for the cultivation of the people. It is also due to Mr. Slayden's appreciation and courtesy that the artist was asked to speak, thus setting an example neglected heretofore in the United States of having the artist take a prominent part in presenting his work to the public. Mr. Bartlett made an interesting address, explaining in a popular way the ideas he had aimed to convey in the sculpture.

Glenn Brown

ART

She has her station past our years,
An instant seen, then lost again;
She gives, unbought by toil or tears,
Her mercy and her old disdain.

To divers men, in many lands,
Her voice has been the voice of Him
Whose house is builded not with hands,
Who has her of the seraphim.

The perfect light that is her day
Comes to us broken and disappeared,
An alien gleam, a shadowed ray
Whose home is not in any world.

The saints have eaten of her food,
The Cæsars held her word in fear;
A poison in the human blood,
An angel's clarion, high and clear.

In dreams the beauty of her face
Affirms its ancient sorcery,
The leman of a lost embrace,
A virgin colder than the sea.

Not always exquisite and far,
She holds a mystical abode;
She walks the rainbow and the star,
Then saunters on the common road.

Untaught, unpurchasable, shy,
Fugitive, wayward, wise in scorn,
She waits a little, soon to fly
Our thankless gaze, our lands forlorn.

This is that angel men call Art,
Whose face the haunted years allow,
Romance the music at her heart,
And truth the splendor on her brow.

George Sterling

